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JONATHAN GLIXON (University of Kentucky) writes:

The University of Kentucky is pleased to announce the availability on the Web of digital images of a volume of about one hundred eighteenth-century English songs in its collection. The volume was owned in the eighteenth century by Domenico Dragonetti, who gave it to his friend Vincent Novello. By around 1850 the volume was in private hands and disappeared from sight. It resurfaced in 1965 at an estate auction in Oxfordshire, and the University of Kentucky purchased it in 1967. It has until recently not been studied or catalogued.

The book, which was bound in the late eighteenth century as *Old English Songs*, was compiled at that time from at least two pre-existent collections, filled out by a few miscellaneous works. The earlier of the two collections, with printed and manuscript song sheets from the late seventeenth century to about 1715, now forms most of the latter half of *Old English Songs* (items 52–99). It contains works by Purcell and Handel, as well as small groups of songs from some of the best-known theatrical works of the day: *Arsinoe*, *Love's Triumph*, *Camilla*, *Pyrrhus and Demetrius* and *Thomyris*. The first part of the volume (numbers 1–51) also appears to have been a pre-existent collection, though its integrity is not as certain. The repertory overlaps considerably with that of the other collection, though some items date from as late as the early 1720s. Included are a number of works by Purcell and songs from *Thomyris*, *The Beau Demolished*, *Arsinoe*, *The Island Princess*, *Camilla*, *Calypso and Telemachus*, *The Temple of Love*, *Creso*, *Antiochus*, *Arminio*, *Rinaldo* and others, as well as independent songs. The opening portion of this collection (including most of the Purcell songs) differs somewhat from the rest, as it appears to be a section of a manuscript book, not separate song sheets, probably copied around 1715. The collector added a few later works at the end (items 100–103, datable from 1745 to 1759), probably at the time of binding.

The website, <<http://athena.uky.edu/oes/intro.htm>>, includes a more detailed history and description, as well as a preliminary catalogue, prepared with the assistance of the members of the autumn 2005 musicology seminar at the University of Kentucky.



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IGOR PECEVSKI (Belgrade) writes:

'Viennese Tuning' <<http://www.viennesetuning.com>> has been conceived as a web portal for all bassists and scholars interested in the legacy of a unique classical double bass, commonly called the Viennese bass, and its tuning. The purpose of the site is to promote research on and performance of the literature for this type of bass, which was universally used during the period 1760–1820 in Austro-German lands and Vienna (hence the name). Interest in this instrument and its literature are relatively recent phenomena when compared to most other specialized eighteenth-century fields. This bass type was almost exclusively associated with the classical Viennese tradition, and yet because of the convoluted evolution of the bass itself it was then neglected until the late 1960s, when serious consideration was finally given to its legacy. The first modern public performances using basses tuned in this way did not, as far as we have been able to determine, occur until the 1990s.

The Viennese bass has its origin in the Italian violin and German gamba traditions and later evolved into an instrument with improved timbre and resonance. An integral part of its set-up was a tuning of F¹–A¹–D–F²–A, which was set with two A strings that vibrate sympathetically and so amplify the resonance



already found in the body of the instrument. When those two characteristics – distinctive construction and distinctive tuning – were combined, an instrument of unique acoustic ability had appeared.

The entire known Viennese bass legacy consists of over forty concertos and hundreds of chamber pieces, the actual number of which is yet to be determined. Unfortunately, authentic performance of the majority of these pieces is not possible with modern bass tuning, given the technical and idiomatic difficulties posed by the Viennese system itself. Thus only a fraction of the solo literature from this legacy has been edited and is performed today.

The various sections of the site are devoted to instruction for beginners, a detailed account of the original literature and of usable modern editions, organology – including extant instruments and modern reconstructions – and historical information on composers and period performers. Up-to-date listings are provided for all relevant modern performances, lectures and research activities. One goal is to collect a comprehensive bibliography of all published works in the field. Another goal of this site is to raise the general level of appreciation of the bass as a solo instrument, by reinvigorating interest in and appreciation of the Viennese legacy in our time.



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PATRIZIA REBULLA (Milan) writes:

'In Mozart's Words' <<http://letters.mozartways.com/eng/index.php>> provides multilingual access to the voluminous correspondence of Mozart and his family – approximately 1,400 letters – that will progressively be made available online. The project aims to create a uniform database of all references to people, places and musical works contained in the letters, facilitating systematic searches.

This undertaking will be carried out over several years and will be made public on the European Mozart Ways site in the form of thematically or chronologically homogeneous modules. In this initial stage the website hosts the 114 surviving letters sent by Mozart and his father Leopold to his mother Maria Anna and his sister Nannerl – plus a few other correspondents – during their three journeys to Italy (1769–1773).

The site provides a complete, four-language, annotated, searchable edition of the Mozarts' letters. It is based not only on the best modern scholarship but also on new research, and it offers users first-hand insight into the workings of a remarkable eighteenth-century musical career. As a platform for disseminating 'Mozart', it is infinitely expandable: aside from the identification of people, places and works, it can or will include links to a source catalogue, recordings of Mozart's works and the works of others and a complete iconographical and documentary record of Mozart's life and times. In short, everything that is relevant to Mozart can find a place here.

For reasons of both time and budget, the site is at present embryonic. It will develop gradually in terms of both content and technological sophistication, but, even in its present form, we hope it is effective for users.

It needs to be stressed, too, that we see 'In Mozart's Words' as a publicly shared project. It is open to scholars, librarians, students and music lovers, and we welcome comments and suggestions.

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